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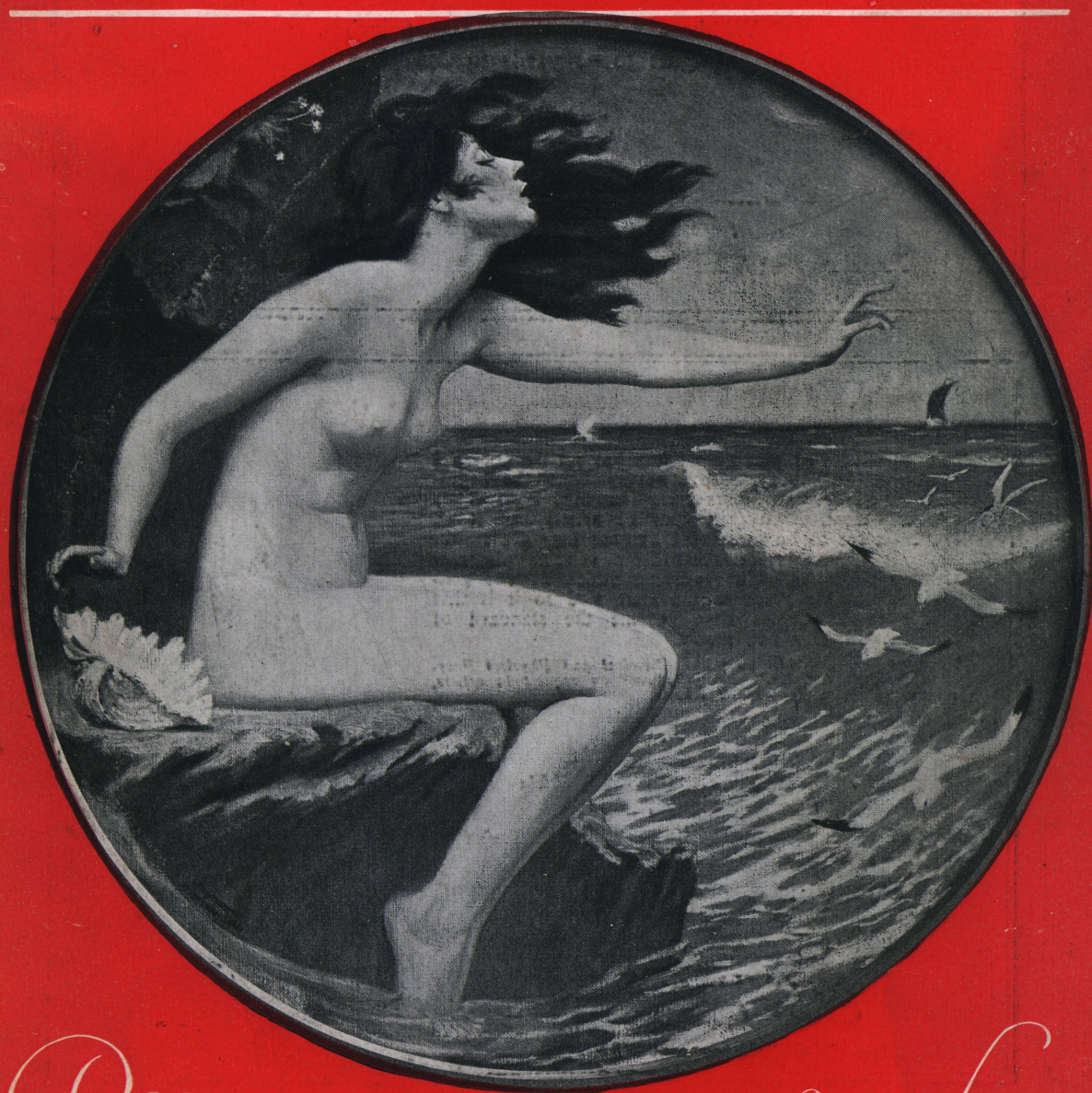
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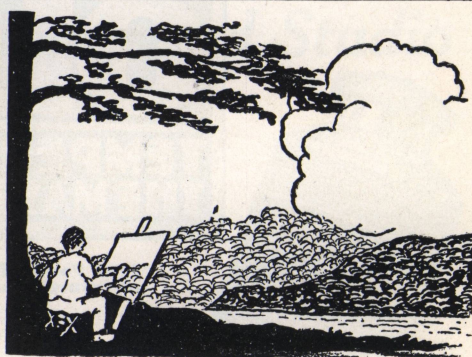
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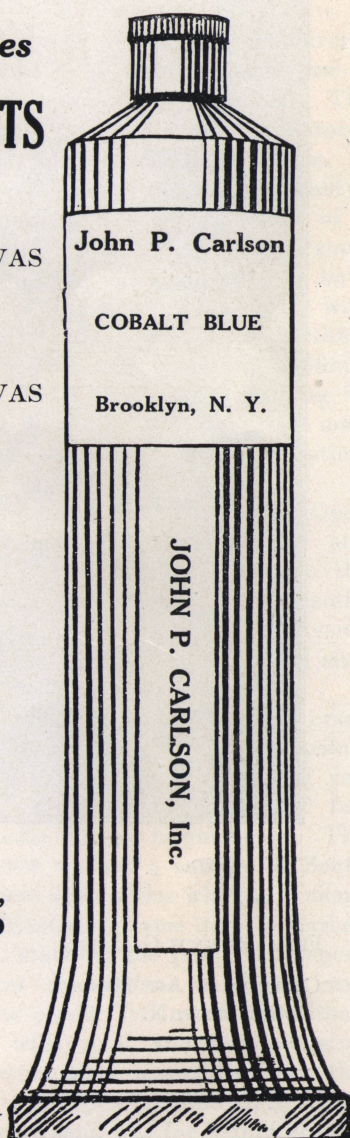
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THE AMERICAN ART STUDENT AND COMMERCIAL ARTIST

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VOL. VIII

SEPTEMBER, 1924

No. 1

The Open Road

By IRMA THOMPSON IRELAND; Part One.

Not in its literal sense—the open road of the pilgrim or the traveler “torn-socked, free”—but in the gayer, more lightsome mood of the minstrel, the troubadour, the playful prestidigitator if you will, exploiting his art in terms of artfulness.

Having achieved more or less miraculously a B. S. from an inland college I found myself at twenty facing the serious problem of what to do with myself and my degree. Fate slipped in her joker and decreed a year back on the old home farm in southern Michigan where in turn I tried teaching country school and clerking in one of the village stores. Two terms of school convinced the directors and me that teaching the young idea was not my divine prerogative. The youngsters threw horse-chestnuts at each other during school hours and smoked us out at noon. As for the village store—woe's me! The town library was in the rear and the customers interrupted my reading so persistently I gave up clerking and studied my situation from the angle of inclination rather than expediency.

To make a long story short I started a mail-order business of my own; made and sold decorated pillow-tops and gift novelties for all occasions. With the approach of summer bringing hordes of pleasure seekers from Chicago came the big idea: Souvenirs! Leather, birch-bark, moss, colored clay—clever fingers and unalloyed “brass.” It worked! Before the season was

over I could trade a suit-case of souvenir stuff for a week-end of hilarity at any one of half-a-dozen gay resorts. The “Open Road” and the “Primrose” Path were all the same to me.

Art? Well, not exactly. Beauty? A passing fancy; the whim of a moment then forgotten and gone. Creation? Ah! There you have it! The joy of doing things with your hands; of taking something from your own substance, molding, shaping, embellishing, adorning it; offering it to the world (no matter how small) as your conception, your work, a part of you.

That's what I mean by the Open Road. Freedom to loiter and dream; freedom to dash into the forest after a bright-winged moth; freedom to kneel at wayside shrines; freedom to shout and sing glory to the great god Pan.

Can any one remember the craze for “burnt work” or poker painting? Well, if you do remember and if you ever tried it you know it was lots of fun even if the smoke did get in your eyes. The summer of 1903 we had a cottage at South Haven. Is there anyone else who can remember how the “Eastland” came into the harbor at four A. M. startling the peaceful sleepers with her giant steam-piano throbbing and wailing out the classic strains of Hiawatha?

And then with rival steamers bringing hordes of excursionists across the lake the town was soon a city play-ground, a sleeping porch, a huge sand-pile for happy grown-up children. The streets were lined with





"THE OPEN ROAD"

COVER DESIGN BY A SIOUX CITY STUDENT

pop stands, lunch-wagons, and souvenir booths from which one could purchase woven wire brooches, clam-shell paper weights, and priceless relics of the Pottawottamies. But the craze that swept the town, keeping the eyes of poker "artists" red-rimmed but pockets jingling was for minature bass-wood paddles cut in the planing-mills by the hundreds and decorated hastily with crude representations of Indian life and lore. The bathing girl, boating girl, tennis girl and all her charming sisters shared honors with Indian braves and maidens but the artist who could make good Indians was not so skillful with pretty faces so that's where yours truly cashed in on the summer mad-

ness. I used magazine covers "ads," illustrations, photographs—anything I could get my hands on for models; and besides filling orders by the dozen for street stands my father sold paddles by the armful at the dock when the big boats came and went.

It was fun, too. You know that; and such is the democracy of art at the edge of the Middle West I made friends with artists of established reputation whose advice and comradeship went far in helping me to better things. But summer wanes and the souvenir fiends go back to their bargain basements, their sky-parlors, their ware-house jungles. My parents accepted a position of trust which provided for me

only as a "star-boarder." I tried it awhile to please them; sketched every crooked tree and tumble-down shack for miles around—watching the green stuff turn to gold and red and brown; and trying not to hear the call that sang its siren song in my heart and drove me to pace the length of the living room and back until in a frenzy of under-

standing my mother spoke and said what I had hoped and yet was ashamed to hear: "For pity's sake, Child, go if you are unhappy! We'll get along somehow."

And because Youth is selfish and turbulent and insatiable I sallied forth once more upon the Open Road.

Grace Drayton—A Girl Who Made Good

By FRANK R. SOUTHARD, Artist, Writer and Teacher

"My face is my fortune, kind sir," she said. At the age of five Grace Gebbie of Philadelphia saw reflections in the mirror and commenced to caricature. With a circle for a head, two smaller circles for eyes and a little circle for a nose and an "H" with curved uprights for a mouth she drew her own face. By twisting the eyes, closing them and opening them this young lady of five just had the grandest time. No dollars spent on models. No, she knew the pouty face, the

whimpering face, the laughing face and the angel child's face. Her own arms and legs were chubby and dimply so why not make them look that way. As for making the distinction between girl and boy—well just change the clothes, that's all.

Her fond father, a Scotsman, was a prominent Philadelphia publisher and engraver, which meant that there were plenty of books and pictures in the home for sources of inspiration. A kind mother endowed Grace



MRS. GRACE DRAYTON

© Bachrach

with a quick wit and a deep human sympathy that is so well known to those hailing from the Emerald Isle. There were prominent artist uncles who were skillful with pigment and brush. Thus this youngster of five just grew most naturally to be an artist.

"But you make your eyes look like oysters," said Sir John, a painter friend. "Come, I will draw you an eye and then I want you to copy this eye a number of times before I come back at the end of the week

so that you will be able to draw an eye. Then you must copy no longer but draw the eye and then draw the other eye alongside of it." At first the young lady did not see why her round circles were not eyes—but her artist friend had set a task so she tried copying the eye. Sure enough, at the end of the week she was not only able to draw one eye but the two eyes and without copying either, which pleased Sir John immensely upon his return.



PAINTING BY GEORGE PEARSE ENNIS, INSTRUCTOR GRAND CENTRAL SCHOOL OF ART

This led the child to see that there was a chance to improve upon circles for faces. It also gave her a new appreciation of the value of better drawing.

Her teens were spent in a convent where she was under discipline and learned to concentrate. Her imagination was kept working overtime. She just kept digging for ideas. She did not have to look far. Every youngster she met offered a suggestion. This young lady seemed to have an uncanny way of studying the children. She had a good memory for line and form. She knew the child mind and its reaction. She knew those eyes which would penetrate with wide open orbs—perfectly saint like—but with a brain behind working at triple speed thinking of something mischievous to do. She knew the child at play, asleep, and the child's world of make-believe. She seemed to know particularly when feelings were hurt. Everywhere every child was a source of inspiration.

A next-door neighbor, Seymour Eaton,

editor of the then *Booklover's Magazine*, had been watching Grace's progress. One day she showed him some of her latest conceits and asked if he would not publish them. He told her he could not pay for them as he was just getting his magazine under way. She did not want the money. She wanted to get her work published for she felt that if she could but get started this would mean a lot. So the editor promised to use some of the drawings in the next issue. Two pages were prepared and a bit of story about the artist.

These attracted the attention of Ada Patterson of the *New York American*, who went down to Philadelphia to arrange a two years' contract with the artist for drawings to be used in the New York paper.

Then there were some drawings made for *Force and Hornby's Oatmeal* and the *Locomobile*. A cover was even used on *Truth*.

One day the news came that the Campbell's Soup people had just planned a big appropriation for advertising. Many artists and lithographic concerns were working over-

time on ideas that would win the big contract.

A salesman for a lithographic concern suggested to Grace that she try. She made two or three drawings. But these did not satisfy her. Just as the salesman was about to start off she handed him two further efforts—one a boy and the other a girl, each holding the famous cans of soup. The arrangement was made to telegraph back if he was successful because there were so many other houses competing. With great anxiety the artist waited for the message to arrive.

Finally a wire came. "Your Campbell kids were the only drawings considered and accepted." This was a thriller. It not only meant the big commission but an honor and the start of a career that was to lead to many new adventures in drawings and verse that have been used the world around. Her career was begun under the professional name of Grace Wiederseim.

Everybody knows the rest of the story as to how the Campbell Kids seemed to get "on to" everything, *into* everything and *be* everywhere. It kept Grace Wiederseim busy developing one idea right after another.

These clever conceits were turned into rag dolls which found their way into thousands of homes. The kiddies just loved them—they were so human, so real. Then there were story books and magazine articles written and illustrated by the artist. The "Jumble Book," the "Kuddle Bunny" and the "Dolly Dingle Travel and Opera Books" and the "Tiny Tots" were only a few that appeared.

Marriage changed the artist's name to Drayton and Grace Drayton is just as well known as the other name.

Once an idea begins to develop there seems to be no limits as to what it can be turned into. Paper weight kiddies, books ends for children's books (kitten, bear, and doggie), door stoppers for the nursery, were only a few of the possibilities. There were designs made that could be used on little bracelets and necklaces for children. Children even go to bed in the nursery with the aid of Kid-die lamps. When they write to their friends they use the picture post cards with Drayton Kids on them. It has even been observed that grown ups like to use these cards too. Soon the nurseries will have wall decorations of the Kiddies.



PAINTING BY JONAS LIE, INSTRUCTOR AT GRAND CENTRAL SCHOOL OF ART

John W. Eggers & Co., publishers of Grace Drayton's books, offers many opportunities to artists who have ideas. These may be submitted either by mail or in person. When sending by mail, always include return postage.

It is wonderful how ideas grow and spread themselves into usefulness. These don't just happen—they don't come over night; no—they are slowly built up, patiently thought about, twisted and turned. Some are failures, some are not even bothered about and the rest are successful.

Most people only think of Grace Drayton as the "kiddie artist" and writer of verse. They don't know that she makes drawings of lovely girls that find their way to the magazines, on covers and inside.

Remembering this saying of her father, Grace Drayton has nearly always made good:

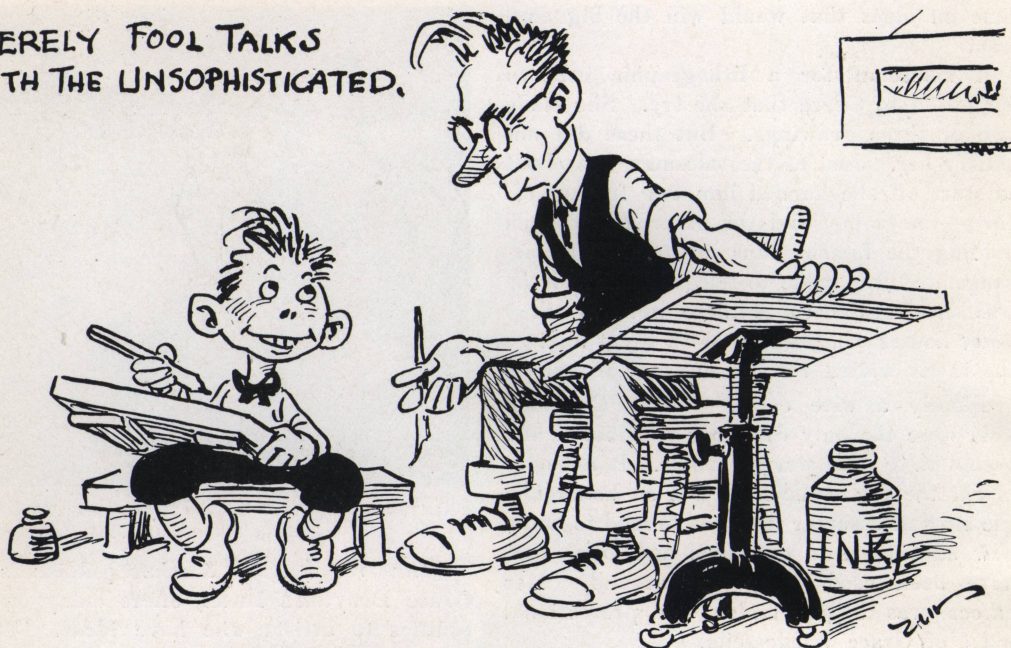
"So long as you put the come hither in the 'ee and the kiss on the lip you are all right.'

GIFTS AND CRAFTS

The December issue of THE AMERICAN ART STUDENT AND COMMERCIAL ARTIST will be the Gifts and Crafts Number, Advertising and editorial forms close November 1st. We have already had several articles from school teachers; more will be welcomed.

"Art alone supplies an enjoyment which requires no appreciable effort, which costs no sacrifice, and which we need not repay with repentance."—SCHILLER.

MERELY FOOL TALKS
WITH THE UNSOPHISTICATED.



Homespun Advice to Students

By EUGENE ZIMMERMAN

To train the eye to correct proportions one should try copying without the aid of scale and measurement methods. On drawing of unusual size that system is employed to facilitate the work but for the smaller class of enlargements I would recommend the use of the eye alone. If a student begins by depending upon scale or measurements to get his proportions correct, he doesn't develop confidence.

Free hand drawing develops confidence to an extent that the eye measures its own way through a drawing. The case is similar to training the mind to rouse you at a certain hour in the morning or depending upon the alarm clock to do so. In the one case the mind becomes alert and responsive to the will to arise at that certain hour. In the other case you forget it and let the clock do it.

To be successful in art you must forget yourself, forget that you are the coming great man of the age. Think only of your work; love your work more than yourself. Don't be constantly on the alert for bouquets to be tossed to you. Modesty is an element that counts in an art career. The fellow who is ever crowding himself into the spotlight, inviting public notice, is always in

danger of being pushed out of it by a tired public. We all respect the actor who knows when to quit and leave his audience craving for more.

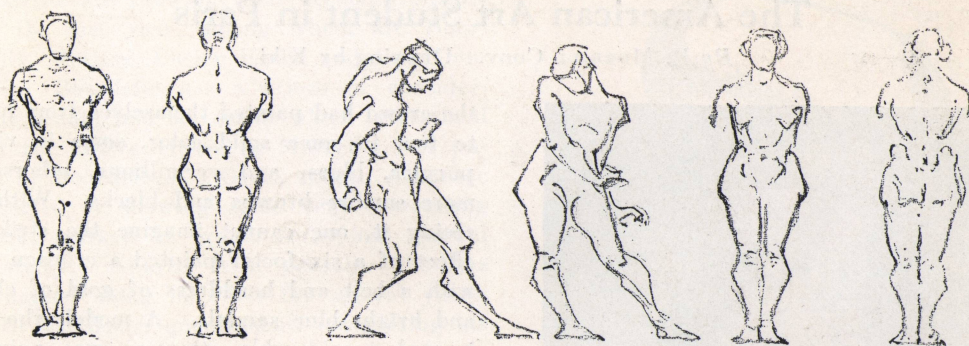
Enough is enough, whether it be food, drink or entertainment. Live up to these principles and you cannot go wrong.

INDUSTRIAL ARTS NUMBER COMING OCTOBER

The October issue is the Industrial Arts Number; and the November edition will be the Book Number. Advertising forms close the first of the preceding month.

Coleridge says that the effect of an excellent work of art is that of "enlarging the understanding, warming and purifying the heart, and placing in the centre of the whole being the germs of noble and manlike action.

"In the case of the *most faithful* copy of nature, in so far as our eyes follow it, there is a loss on the part of Providence, who, perhaps does not, until the following century, impress the seal upon work begun in the present."—SCHILLER.



FROM "BRIDGMAN'S FIGURE DRAWING," BY GEORGE B. BRIDGMAN

New Book on Figure Drawing Being Issued

For many, many years there has been a need for a book on figure drawing that was not a bewildering mass of anatomical terms and drawings of parts, like an automobile instruction book. And this call has been answered by George B. Bridgman in his new book *Bridgman's Figure Drawing* which has just been published. The subject has been treated with a classic simplicity which only a great artist and teacher could achieve. It should prove invaluable to the artist, commercial or otherwise, to the student and to the teacher. Those of the lay public who have a penchant for that which is intrinsically beautiful, might welcome this volume as an addition to their libraries.

Mr. Bridgman, today and for twenty years teacher and lecturer on drawing and the construction and anatomy of the human figure, at the various art schools, perhaps has helped more artists whose names are important today in the art world than any other living teacher. He was himself a pupil of Gerome, in Paris, a member of the *Ecole des Beaux Arts* in those days when the Latin Quarter was the unexploited home and studio of serious students.

Bridgman's Figure Drawing treats the subject from an entirely new angle. It is not a book on anatomy; yet it is a companion book to his earlier work, and, in many respects, more important. It has as its theme the building of the figure in its entirety—masses held together by rhythm, expressed in accented and unaccented lines. There are over three hundred and fifty drawings and sketches, brilliant in execution, and the accompanying text is simple and lucid. The chapters include: Drawing the

Figure, Building the Figure, Rhythm, Turning and Twisting, Wedging and Locking, Distribution of Masses, Light and Shade, Mouldings, Proportion, Head and Features (with subdivisions), Torso, Upper Limbs, Lower Limbs, etc.

Outside of its contents, the format of *Bridgman's Figure Drawing* is worthy of mention. The book is printed on English finish paper, 176 pages, and beautifully bound.

Considering how difficult it is to attain simplicity, especially in a subject so complex as that of the human figure, we realize how much time and painstaking care Mr. Bridgman must have used in the preparation of this work. There is hardly an unnecessary drawing or a superfluous word in the entire book. It has no academic dullness and it is thoroughly modern in conception.

COOLIDGE GETS HUNGARIAN ART PIECES

Two of the masterpieces of Julius Bezedny, the Hungarian sculptor, were recently presented to President Coolidge by the Hungarian-American Society and other Americanized Hungarians as an expression of the kindly feeling of the Hungarian people for the United States.

The two pieces of sculpture, one a reproduction of the statue of Washington which stands in the city of Budapest, and the other a statue of Louis Kossuth, the Hungarian leader, will be placed permanently in the White House.

The American Art Student in Paris

By E. MORRILL CODY. Drawing by Kiki.



"LA SOURCE"—J. A. DOMINIQUE INGRES
Painting in the Louvre, Paris, from Which, As
Some Critics Claim, Wm. McGregor Paxton Se-
cured His Inspiration for "Phryne"
(See May Issue)

The Quat-z-arts ball is over, but the Latin quarter is still talking about "that blue girl" or "that red man." The Quat-z-arts, as everyone knows, has been famous for years as the artists' party where there are no limits to anything. This year no one was disappointed. Many people will tell you that the Quat-z-arts is vulgar and that no person with any refinement should go, but these people are always those who have never been. There are parties in New York designed along similar lines, but they seem like Gopher Prairie sewing circles by comparison.

The ball is really a wonderful display of color, a Marsian world, perhaps. Most of

the crowd had painted themselves from head to foot in some solid color, some in vivid purples, blues, and vermillions, others in more sombre browns and blacks. Without seeing it, one cannot imagine the striking effect of a six footer painted a crimson red with a belt and headdress of gold of cloth and bright blue sandals. A model who attracted considerable attention was painted a cobalt blue with red circles around her eyes and a headdress of red feathers almost as tall as she was.

Entrance to the ball is rather difficult as the committee does all possible to exclude the many shock-seeking American tourists and other laymen. To get in one must answer the questions of four or five husky bouncers who stand at the gate.

What school do you come from? Who is your critic? What was the pose last week? are the favorite questions. Those who cannot answer with precision are quickly carried back to the street, and if they become obstreperous, there are police to tie them to a neighboring tree. There were a couple of hundred who did not get in this year despite all protests. This rigour does not apply to women, who are admitted without question. Many a disappointed American stood outside the gates trying to convince a member of the committee that he was Claude Monet or Matisse in disguise.

But there is probably as much fun to be had before the party as during. For one night the lid is off and the artists parade around the city in their costumes, stopping automobiles, kissing pretty maids, upsetting cafes, and generally making life as hilarious as possible.

After the ball tradition requires that the students go to the Place de la Concorde to bathe in the fountains, to remove, if possible, some of the coloring from their bodies. But for days after one sees men and women a little green or red behind the ears or down the back of the neck.

* * *

During the last month there have been many interesting art exhibits in Paris. At the Salon des Tuileries a selected group of

moderns are showing their accomplishments of the last year, among whom are Bourdelle, Matisse, Lucien Simon and Van Dongen. Bourdelle has a frieze of considerable beauty and movement which is destined for the Opera House in Marseille. A pupil of Bourdelle's, a Greek named Athanase Apartis, is showing some very interesting work, marked by great force and careful anatomy. Apartis is a peasant who has struggled along in Paris for several years, until the Greek government, recognizing his gift, gave him a life pension. If he continues along lines as encouraging as those that at present hold him, he bids fair to surpass Bourdelle as a sculptor.

There are a number of Americans exhibiting and their work stands up very favorably by the side of the other artists. This Salon is perhaps the most interesting of the year, because it represents, supposedly, the best artists in Paris who work along distinctly modern lines. Taken as a whole, the paintings show great vigor, a certain amount of crudeness of technique, a tendency toward solid masses rather than graceful lines, and the effect of a great deal of experimentation.

* * *

Another very interesting exhibit is that of the Swiss artists from Holbein to Hodler. Ferdinand Hodler lived and painted during the height of the impressionists of the 19th century, but his work is of a decidedly modern school. He is a master in decoration. But between Hodler and Holbein, who died in 1543, if Swiss art is to be judged by this exhibition, there is no one worthy of particular mention. A few paintings by Conrad Witz, who preceded Holbein, are excellent examples of the primitives. Holbein needs no comment. His paintings are familiar to all students of art, and he will live as one of the great painters.

* * *

One of the best known characters of the Latin quarter is Kiki, whose drawing of herself is reproduced here. Kiki is a model, and she has been a familiar sight to the Montparnasse quarter for more than eight years. Kiki is not an ordinary model, she has talent as an artist and as an actress, but she is unconquerably lazy. She has attempted the movies several times, but her lack of English makes it difficult to play



AS THE MODEL SEES HERSELF

with American companies and the French companies want languid blondes rather than alert, humorous characters. Very few have ever seen Kiki's natural skin, because it is always so covered with paint and powder that its texture is unrecognizable, and yet the bright colors become her and no one would want her to change. There is an opportunity for a motion picture producer with vision to make her a most popular actress, but he must teach her English first, and Kiki has no aptitude for languages.

FAKE "ART AGENT" GIVEN JAIL TERM

A New York dealer in art objects, says a copyrighted dispatch to the *N. Y. Times*, who has been waiting for an agent to send him a shipment of Indo-Chinese goddesses need wait no longer. A Paris dispatch from Campodia states that the agent, whose name is Georges Malraux, has been condemned by the Tribunal Pnom Penh to three years' imprisonment for theft. The man's assistant, Louis Chevasson, was sentenced to eighteen months' penal servitude.

Malraux, who had for some time posed in Paris as an art publisher, was commissioned by a well-known but unnamed American to go to Cambodia and send back specimens of ancient Buddhist art. Malraux, however, it is charged, did his collecting with hammer and chisel on the walls of ruins at Angkor. His activities were reported to the Governor General, who ordered his arrest.

Palmer Cox, "Brownies" Creator, Dies in Canada

Palmer Cox, author of the "Brownie" stories for children, died recently at his home in Granby, Quebec, at the age of 84 years, after a short illness. News of his death was received by friends here. He illustrated his own works with humorous drawings. The "Brownie" series included more than a dozen books published from 1893 to 1918 by Hubbard Brothers.

Mr. Cox was one of the first staff illustrators with the Hubbard Publishing Company, which was established in 1868. Some of his original work is still in the possession of Walter W. Hubbard Sr. In writing to the editor, Margaret Farren, of Atlantic City, N. J., says that:

"To the present generation Palmer Cox meant nothing, but news of his death at Granby, Quebec, must have stirred in a vast number of the older school pleasant memories of the man who in his day was the idol of the little folks and a delight to their elders.

"Thirty years ago 'Brownie' Cox was known in every household. He was the originator of those queer characters with long legs and rotund bodies who, with their equally weird animal and insect friends, were welcome visitors to every fireside. Year after year, in addition to an immense amount of drawing for magazines, he turned out a book having to do with the odd people he loved to sketch, and whose adventures were ever entertaining. He became an international figure, and no other humorous drawings of his time had such a vogue as the Brownies that he created.

"Palmer Cox antedated the slapstick comics that now have a vogue. He believed in clean humor, and his characters always

comported themselves in good taste, however amusing may have been their conduct. He was an artist of whose kind the world has too few. Peace to his ashes!"

Born at Granby, a Scottish settlement, where he was graduated from the Granby Academy, Mr. Cox went to San Francisco in 1863 and for twelve years engaged in literary work there. His first book was published in 1875. He was unmarried.

POSTER CONTEST FOR ARTISTS

The Poster Advertising Association, Inc., 307 S. Green St., Chicago, will conduct a poster contest for a great "Church Poster." Awards will be granted as follows:

First prize.....	\$500.00
Second prize.....	200.00
Third prize.....	100.00

The church is the foundation, and likewise the permanent structure, of civilization. For all that is good we are indebted to our religious beliefs for which the church is our symbol. The church is the expression, the tangible and intangible bulwark, the interest and the reality of human need.

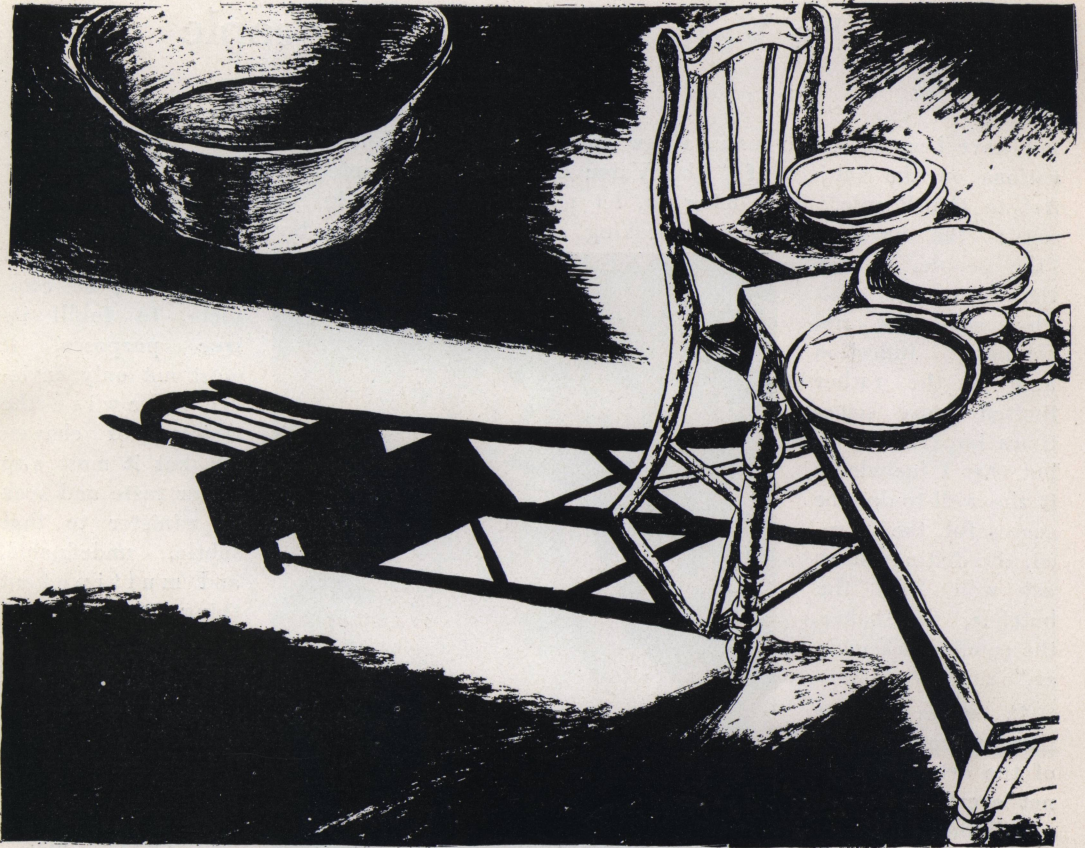
If this idea were expressed in a great 24-sheet poster and given display throughout the nation the effect could not help being remarkable in an awakening of spirit and in an appreciation of the church.

Here is the greatest subject for artists. The idea should mean a great conception. And the nation's people will see it. Particulars of the contest may be had by writing Burton Harrington, 307 South Green St., Chicago, Ill.

MODELS
USED IN
AN
ARTISTIC
CURTAIN



FROM
SHUBERT'S
"VOGUES
AND
FROLICS"



COMPOSITION FOR "FOLIO"

DRAWN BY WANDA GAG

"FOLIO" ISSUED BY ARTISTS AND WRITERS

One of the most striking of the reasonably priced portfolios of art work and poetry, recently gotten out, is the one edited by Horace Gregory, of New York. Artists, writers, poets, and composers have co-operated in issuing a large folio of work hitherto unpublished.

William Gropper, whose work has appeared in the pages of this magazine from time to time, Wanda Gag, Hugo Gellert, Nicholas Haz, Morris Pass, William Pogrebysky, Louis Ribak, Moses Soyer, Maurice Sterne, and Art Young are the artist contributors. Most of their work is of the modernist or futurist type.

Gladys Oaks has contributed four verses, one of which, "passionale," is here reproduced:

She is like whiskey
To her man.

No liquor can please him
As her body can.

It's sometimes hard
To get good booze,
But there's always good passion
That he can use.

Well, whiskey's the soul
In some men's lives,
Whiskey, and prizefights
And yielding wives.

"There are two kinds of genius. The first and highest may be said to speak out of the eternal to the present; and must compel its age to understand it; the second understands its age, and tells what it wishes to be told. Let us find strength and inspiration in the one, amusement and instruction in the other, and be honestly thankful for both."—JAMES RUSSELL LOWELL.

The Value of Art to the People

By OTTO H. KAHN

I have been asked to make a few observations on the subject of "The Value of Art to the People." In doing so, let me say at the outset that, when speaking of "the people," I use the term not with the somewhat patronizing inflection and in the rather limited sense sometimes imparted to it, but that I include in it the well-to-do, the successful, the learned, the distinguished, as well as "the butcher, the baker, the candle-stick maker," and so forth.

It seems to me that, when speaking of the arts, we must not overlook the art of living. Walter Pater, in his great book, "The Renaissance," says: "We have an interval, and then our place knows us no more Our one chance lies in expanding that interval, in getting as many pulsations as possible into the given time." He urges an activity which "does yield you this fruit of a quickened, multiplied consciousness," and he puts foremost among the means available towards that end the cultivation of beauty and art.

Whether or not we share this viewpoint and appraisal, there can be no doubt that no life is quite complete, however worthy, useful and successful it may be, which does not include a responsiveness to the call of beauty and art, which has not known the thrill that comes from these things.

When the right to vote was first given to broad masses of the people in England, a great aristocrat said, "Now, we must educate our masters." He was right. He

enunciated a theory which many years earlier had been adopted as basic in the conception of democracy in America.

But education that envisages merely the brain is a lopsided thing. To be complete, to fulfill its true purposes, it must not only envisage likewise the training of character, but it must also foster taste and seek to minister to that subtle, undefinable, and multipotent thing we call the soul.

The lives of the majority of the people are cast upon a background of sameness and routine. Perhaps that may be unavoidable. The world's daily work has got to be done. But all the more reason and needfulness for opening up, for making readily accessible and for cul-



YOUTH
PAINTED BY ALBERT VON KELLER, MUNICH

tivating, those pastures where beauty and inspiration may be gathered by all.

We all, rich and poor alike, need to give our souls an airing once in a while. We need to exercise the muscles of our inner selves just as we exercise those of our bodies. We must have outlets for our emotions. Qualities and impulses of the right kind, when given due scope, enhance the zest and happiness of our lives; when thwarted, starved or denied, they are apt to turn to poison within us.

Some of the unrest, the unruliness, the transgressions even, of the day, some of the seeking after sensations, some of the manifestations of extreme and subversive tendencies, arise in no small part, I believe, from an impulse of reaction against the



"THE RETREAT"—BY LEIGH

© Brown-Robertson Galleries

humdrumness and lack of inspirational opportunity of everyday existence. Much can be done by art to give satisfaction to that natural and legitimate impulse and to lead it into fruitful channels instead of letting it run a misguided or even destructive course.

Art is not the plaything of opulence. It is a robust, red-blooded thing. It is true equality of opportunity. In a world too much given to accentuate things which divide us, it is one of those fundamental elements which unite us and make us kin in common understandings, common feelings, common reactions. It is true democracy, knowing nothing of caste, class or rank. It may bestow its choicest gifts upon utter poverty; it may deny them entirely to great wealth.

Art is the truest League of Nations, speaking a language and preaching a message understood by all peoples. For ten years the world has been sadly out of gear. Governments, Parliaments, diplomats, politicians, have vainly tried to set it right. The devil's visitation which was let loose upon the world ten years ago, to the defeat and disaster of

its perpetrators, and from the aftermath of which it has not yet been able to free itself, arose from an accursed aberration of the spirit. It can only be banished wholly by the power of the spirit, mobilized and marshalled for high and righteous aims. Among those fields where the rare and benign herbs grow, from which healing may be gathered for the ills of the world, one of the most fecund is that of art.

Art is a mighty element for civic progress. It leads us to seek and to appreciate that which is high, worthy, and exalting, and to despise, and to turn away from, that which is vulgar, cheap and degrading.

It is no copy-book maxim, but sober truth, to say that to have appreciation of, and understanding for, art is to have one of the most genuine and remunerative forms of wealth which is given to mortal man to possess. I measure my words when I say that not the most profitable transaction of my business career has brought me results comparable in value and in lasting yield to those which I derived from the investment of



"THE SOLEMN PLEDGE"—WALTER UFER

© Brown-Robertson

hearing, in my early youth, let us say, "Tristan and Isolde," or seeing Botticelli's "Primavera." Moreover, the dividends which we receive from the appreciation of beauty and the cultivation of art are wholly "tax-exempt." No surtaxes can diminish them, no Bolshevik can take them away from us.

Art is a veritable "fountain of youth." The ancient had a saying, "Those whom the gods love, die young." I would interpret that saying to mean not that those favored by the gods die young in years, but that by the grace of the gods they remain young to their dying day, however long that be deferred. I venture to question whether there is any tonic as stimulating, any gland-transplantation as rejuvenating as is the quick-

ening of the blood, the stirring up of the inner, deeper, self, which the powerful medicine of art can bring about. Those who love art and are truly susceptible to its spell, do die young in the sense that they remain young to their dying day.

Such observations as I have had the opportunity to make—and the opportunities have been frequent and varied—have convinced me that there are many millions of the plain people whose souls are hungry, whose ears are open to the call of art, whose eyes light up at her approach, whose voices welcome her with enthusiastic gladness.

These observations have convinced me, too, that "you can trust the people" even in art. That does not mean that every



"AFTER THE BATH"—MARY CASSATT; CLEVELAND MUSEUM

© Brown-Robertson

horny-handed son of toil is, or can be made, an art connoisseur. It does not mean that the people, by and large, whatever their station, are *born* with good taste. On the contrary, the vast majority, whether of rich or poor parentage, are *born* with a natural tendency to respond rather to the garish, vivid and obvious than the mellow, restrained, and aesthetic. It does mean that the masses of the American people are susceptible to the message of true art, that they are responsive to education and example in art, that they welcome and gladly follow leadership on the road to knowledge and discernment, and that once they have become imbued with correct standards of appreciation they adhere to them and apply them. As one conspicuous illustration of this, I need only point to the style of architecture which now prevails in America for buildings, public or private, large or small, down to the most modest, as compared to what it used to be a generation ago.

Much yet remains to be done for the popularization of art, the training of taste, and the providing of opportunity for artistic talent and ambition, but a great deal has been done of late years, and more and more is

being done to excellent effect.

I believe, speaking generally, and with those reservations which are inherent in the enormous size of our country and the vastness of its population, it is not too much to say that the American standard of art appreciation has reached a point where it is either equal or superior to that prevailing among the peoples of Europe, with very few exceptions.

It may be mentioned in this connection as a circumstance significant of the past two decades on this soil, that the scoffer at art has gone completely out of fashion. He who would indulge in jeers and gibes at serious art movements, who would disparage and slight, let alone hinder or oppose art, finds listeners or followers no longer in America. Art has overrun and captured the trenches which were held against her by incomprehension, indifference and prejudice, and, passing beyond, has firmly established herself in an unassailable position. She stands respected by all, revered by many.

It has been a source of wonderment to me, many a time, how frequently "the people" are underestimated by those who seek their votes or their patronage. Too many of our



DANCING CLASS IN THE TEMPLE OF DIONYSUS—PAINTED BY H. SCHNEIDER

politicians seem to think that the people want and need to be coddled and flattered and "softsoaped," though experience has shown that the royal road to popular success is to demonstrate courage and independence and to stand up man-fashion for one's convictions. Similarly, while it is gratifying to record the great and auspicious progress of the American stage within the recent past, we still meet purveyors of theatrical wares who seem to think that they must play down to an assumed level of public shallowness and "tired business man" standards, although experience has shown that the greatest probability of scoring a hit is in aiming high. The American Federation of Arts, with faith in the people and with understanding of the people, is pointing the way along the road which leads to the heights.

A distinguished writer has said: "There is only one thing that can be taught: by wise teachers, by love, by example, by privation, by sorrow, by life, we can be taught to learn. Beyond that, although everything may be *learned*, hardly anything can be *taught*."

Shortly after victory had been won in the late war, Mr. Lloyd George made a speech in which, referring to the armies returning

home, he pledged his aid to "make England a country fit for heroes to live in."

Far be it from me to fail in admiring and grateful recognition of the glorious heroism of those, Americans and others, with whose blood, willingly shed in a noble cause, victory was written upon the banners of America and her Allies. But there is another kind of heroism—less stirring, less impressive, not recorded in the book of fame, but no less real. It is that of the many millions of average men and women who, in meeting the tasks of the workaday world, practice the brave and simple philosophy of righteous living; who, uncheered by comrades, unstimulated by the ardor of battle, unrewarded by renown, contribute to the common cause daily acts of self-discipline and self-denial, of honor and of duty and of faith. It is one of the noblest achievements in the upward struggle of humanity through the ages,—this habitual, homely, ingrained heroism of the rank and file, of the "unknown soldier" of the battle of life.

To those people, the plain men and women of America, you are bringing true enrichment. You are enhancing the wages of their lives by aiding them to find and have access to the joys and inspirations, to the compensation and solace which are derived from art.

Teaching Elementary Advertising Art

By TESS HENSHEL, Instructor in Poster Work and Art
At the Textile Evening Trade School, New York City

The teaching of poster art and advertising design to evening classes, of mixed races, all ages, both sexes, and a class in which no two students had had the same preliminary instruction in the fundamentals of art, is no mean task to say the least.

The very fact that there was such a wide range of mental and manual ability, or lack of it, to be trained, precluded any "start off" other than that their interest as individuals, and as a class, should at once be secured. Had the class been composed, say, of young men who had been blessed with one or two years of high school education and the usual public school instruction in elementary drawing, there would have been a foundation upon which to build immediately,—of a more or less specific nature. Definite subjects could have been assigned which would appeal particularly to young men and boys of that age, and the teacher's class-room talks would naturally flow along channels familiar to them. It is the line of least resistance for both pupil and instructor.

Elaborate posters and advanced advertising designs, while interesting in themselves, would prove suicidal to the interests of the class, every one of whom would be bound to become discouraged because of their failure to "take the first hurdles." Charcoal drawings of cubes, on plain white paper, would also be the cause of many a vacant classroom seat at the next evening's session.

Color,—that fascinating study that brings with it a thousand and one possibilities, and which is the *piece de resistance* of poster art, was decided upon. Some classes use crayons, some colored pencils, some water colors, some colored papers, and a few advanced classes sometimes take up their studies with pastels or oils. Regardless of the medium, the psychological appeal is there,—and it misses no one as an interest-creator.

Bearing in mind the fact that the class was composed of bookkeepers, school teach-



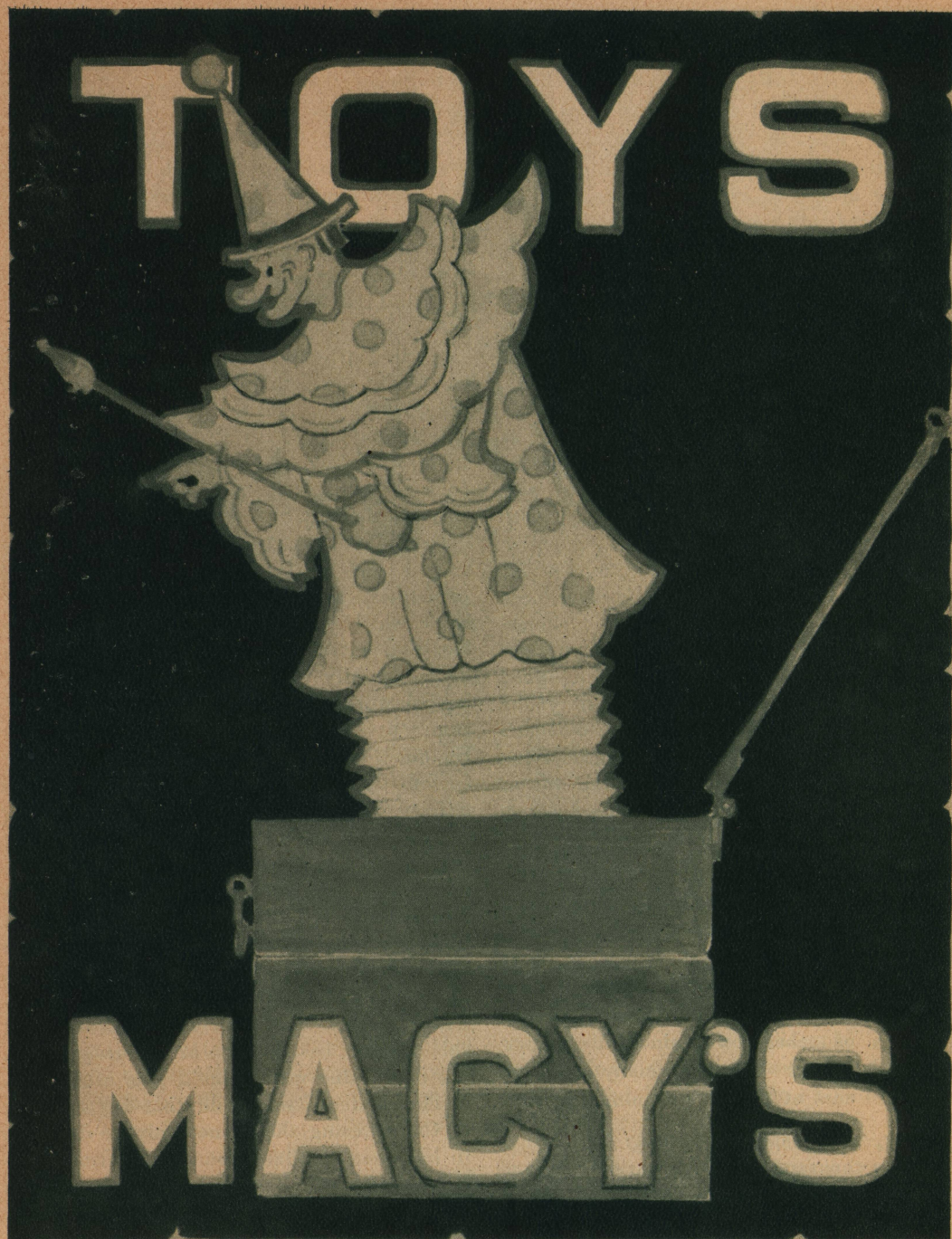
ers, stenographers, school boys, and even a negro elevator boy from Harlem (who, by the way, turned out to be the "star pupil"), the next thing to make sure of in presenting the opening talk and first lesson was simplicity.

Considerable time was given to the first principles of color, and a sincere effort was made to establish in their minds, the various harmonies. Instead of proving an uninteresting subject, I was surprised to find that even those furthest removed from the possession of a color sense, which we sometimes call a "gift for color," were delighted with the idea that color was a science, and that by following certain rules, principles, and scales, one could produce work which would prove pleasing, acceptable, and more or less accurate. The students actually vied with each other in trying to work out the proper proportions of colors used, and in creating striking, virile combinations. Of course, even good color combinations and effects will not correct the defects of poor drawing in a poster.

They learned that colors could be strong and attractive without being out of harmony with each other, and that brilliant or intense color is better when some black portions or gray color is combined with the intense color. We discussed lettering, and studied several of the simpler alphabets. They learned that the color of lettering should never be the same as the background, but of a value which would give a contrast.

The students were told that the coloring of the lettering should not only be different in hue than the background, but also a harmonious color to the background; and were told to avoid making the lettering too large or too small, and to also avoid having too much lettering on any poster. Lettering should be neat and clean-cut. Large lettering spoils the subject, and small lettering leaves the subject a picture instead of a poster.

These principles were later employed in a poster advertising "Toys." Those who were still unable to do good work in drawing, used colored papers and made scissors



cut-outs. The subject was one in which elementary geometrical forms could be used, such as rubber balls, toy balloons, tops, etc. A line of lettering was to be used at the top and at the bottom, and, on account of this being the first problem, it was to be as simple as possible.

One boy, without special training, but who had an aptitude for cartooning, drew a Jack-in-the-Box. (It is reproduced in this issue, together with other examples of the work of this class.) Others used compasses and rulers, two members of the class having brought instrument sets especially

DRAWN IN
TEMPERA
COLORS BY
A PUPIL
OF MISS
HENSHEL



SHOWING USE
OF GEOMETRICAL
FORMS IN
PREPARING
"TOYS"
POSTER

for their work in commercial art. The forms of the balloons, of various sizes, were drawn simply with a compass, and the panels for titles and signatures drawn with a rule, at the top and bottom of the design. Much depended upon the arrangement of the objects, too, so we had a blackboard talk on composition.

From time to time we made use of a color scale; and much more careful work was insisted upon when the second subject "China" was assigned. Naturally, if the class had been composed of young children, we could have devoted much more time to each subject, and avoided any feeling of restlessness. A general talk on methods of reproduction was given, and the value of art as an avocation was emphasized as much as possible.

Tempera colors were largely used in the subject of chinaware: they are easy to handle and dry quickly, and are not too expensive (which is important with all drawing teachers.) I learn now that the use of tempera colors, as a medium for student work, has taken immense strides in public school work throughout the United States and Canada. The writer, formerly a direc-

tor of art in a studio doing decorative designs, in color, for industrial products, feels able to attest to the value of color in classroom work, particularly the tempera medium. In my own work it was no infrequent thing to be compelled to figure out ways and means by which four or five colors could be made to look like eight or ten on the finished product.

So in the poster advertising china, I gave them free rein. That also allowed those whose freehand ability was not yet fully developed, to work out geometrical designs. One boy turned in a rather attractive poster of a plate, standing vertically, and flanked on both sides with neatly drawn candlesticks. Another worked out a nursery rhyme design on a child's plate, the figure of Simple Simon being painted in the center, and the name "Jones" used as a signature.

The greatest joy in the teaching of art is to see some undreamed-of subject, attractively presented, turned in by a student whose ability had previously not attracted any undue attention, and to realize that the great Spirit of Art is "taking hold."



SIESTA
FROM THE PAINTING BY



SIESTA
PAINTING BY G. PAPPERITZ

Scenery for Little Theatres

By LEON EDWARD JOSEPH



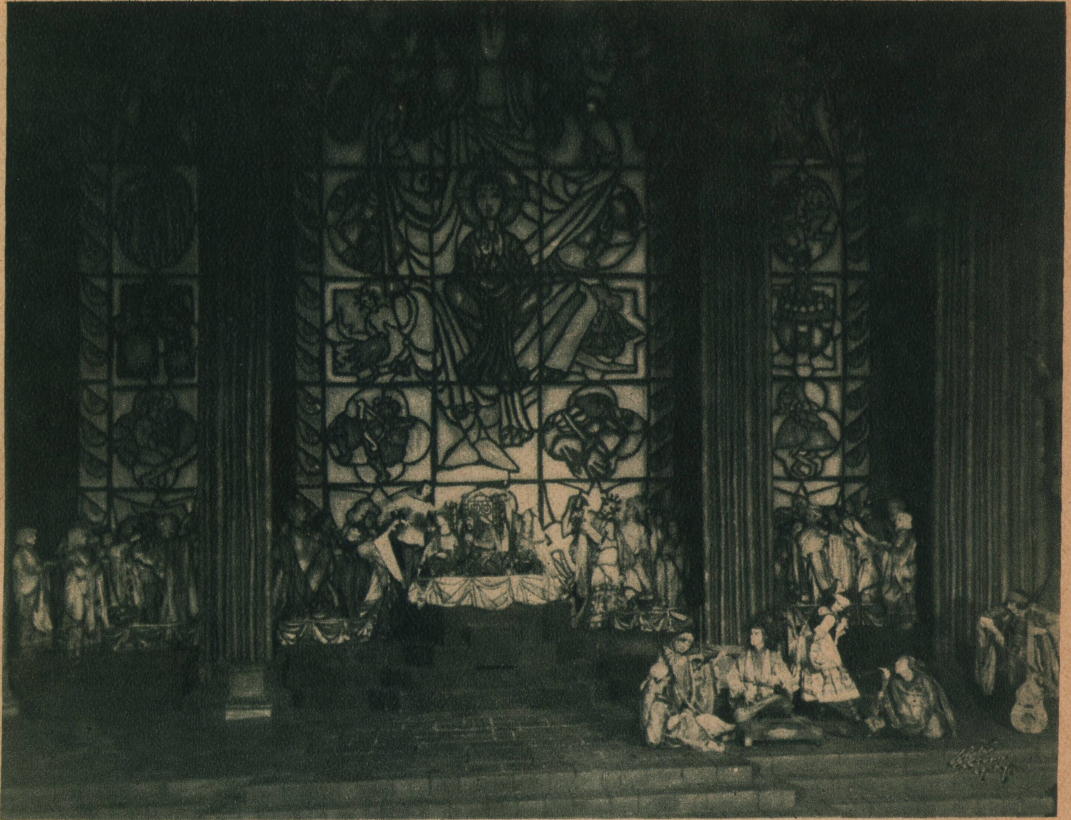
AN INTERESTING FIREPLACE FROM "ROUND THE TOWN," CENTURY ROOF

cerned will be able to visualize the finished setting. Do not attempt to start it until you have read the author's description of the setting. It is often well to read the entire script of the play as many authors do not describe their settings with enough minuteness and along in the action of the play speak of doors, windows, fountains, walls, or anything else they need in the action that they have not mentioned previously.

The sketch must also be capable of translation to scenery, and in case of small stages, or scenery of the size that can be built thereon. It is not only the designers of the scenery for Little Theatres who fall into this error, but also sometimes artists whose experience should be broad enough to make them practical. A case in point is a sketch that has been accepted by one of New York's leading producers for a setting in a play he will produce next fall, which, according to scale, shows a statue that would be 32 ft. high, the arms of which are to be practical so that actors can be placed thereon about 20 ft. above the ground, which would place them and the upper part of the statue outside of the range of the vision of all except those seated in the first few rows of the orchestra. This particular sketch further sins in that it would be impossible to mask the exits without additional pieces of scenery which could not be used to represent anything called for in the sketch.

After the method has been determined and the character of the scenery decided the next step is to make the sketches of the setting. These should be done first in pencil and then in water color, and as originally made usually have no relation to the various pieces of scenery that are afterwards used to build them. The sketch is merely a picture and should be treated as such. It is well to show the pencil sketch to whoever is responsible for the actual building of the scenery. The amount of work that you should put on your colored sketch will vary with the character of the setting, the time you have at your disposal and how much of the authority your co-workers leave in your hands. It should at least be so complete in detail that all con-

Keep in mind in making your sketch that it is for presentation upon a stage that actors will be obliged to walk in front of it and very often behind some parts of it and upon other portions. Presuming you are going to produce in a realistic manner be sure you are correct historically and geographically. This may require diligent search through many books and looking at many pictures, but it is worth the effort. Unless you are already familiar with the historical and geographical facts necessary, look them up. If you do not somebody will tell you after the play has been produced wherein you err. In some cases you may be held up to severe ridicule. One of the *raison d'être* of the theatre is to instruct and be careful that you do not teach



THE BANQUET SCENE FROM "THE MIRACLE." STAGED BY MAX REINHARDT

your audience untruths with your scenery.

A substitute for the original sketch can be found in photographs, colored prints or picture postal cards of the place called for. Prints and photographs of historical and geographical works are usually correct but beware of using illustrations from fiction and magazines. Colored postal cards are a prolific source of copy for scenery. They are cheap and easy to procure and are second in value only to the larger and more authentically colored museum prints.

After the sketch has been approved the next step is to make the ground plan of the scenery as it is to be placed on the stage. This can be done as simply or as elaborate as you desire, but it must be able to demonstrate the practical ability of the setting. The first thing to determine is the depth from your curtain line to your back drop (or cyclorama, if you are using one). This is determined by the nature of the setting itself, the room you have on the stage and the relation of this set to other sets to be used in the same performance. The simplest possible arrange-

ment would be where the only scenery used was a single drop placed two to eight feet from the proscenium with the entire set painted thereon; this is known professionally as a "drop in one." The next larger set would be a drop with two wings, then comes a drop with three wings. For greater depth for an exterior where you wish to give the impression of distance you might use one, two or three leg drops behind three sets of wings with one, two or three set pieces to represent mountains or groves of trees and a back drop or cyclorama to represent the sky. The same picture can be translated to scenery in any one of the above methods. Of course, this applies mostly to exteriors though it is also true of interiors in a less extent, especially of large buildings with series of arches or rows of pillars. Of course, it does not apply to a kitchen interior. One of the general rules to observe is that scenery behind which actors must appear must be built on flats or cut out drops and must not be foreshortened. It would be ridiculous for a 5 ft. 6 in. actor to walk behind a three-story house



"CATHEDRAL INTERIOR" OF THE CENTURY THEATRE DURING "THE MIRACLE"

that only came as high as his neck. This rule brings us to a new assortment of troubles. If we cannot use true perspective for the thirty feet of used stage how are we going to handle the perspective for distances represented in painting greater than thirty feet? This is solved to some extent by the fact that a distance that is 30 ft. in the actual locale need not be made more than 15 ft. in the setting. The same rule that makes the clock run six times as fast on the stage as it does in actuality cuts down all your measurements. Another aid to the scene painter is to avoid the abrupt change in perspective from the built scenery to the painted scenery is the use of bushes, vines and trees, and in special cases many other pieces, either as separate scenery placed before the setting or painted on the drop or flat in question in such places as to break the geographical contours. It is a general rule of modern scene painting that you should not paint anything on a flat or drop that can be built practical and placed before it. This, of course, has its limitations as, for instance, where the setting is to be

followed with a dark change it may be necessary to omit or paint objects in excess of what can be conveniently removed in the short time allowed.

After this ground plan has been drawn it is next absolutely essential that someone goes over each line of the script for the scenes that it is used to make sure that it provides proper and sufficient exits and entrances for the actors, and that different objects are in the proper relation to each other as, for instance, a tree and a flag pole that an actor is to see simultaneously are not on opposite sides of the stage. When corrections for acting purposes have been made the next step is to build a model setting. This is usually done on a scale of one inch to the foot and can be made out of heavy paper or cardboard. It is well to have the properly constructed miniature model of your theatre, including the stage and auditorium, to set the scenery model in. This model should be built in exact proportions that the scenery is to be made and each piece spaced exactly as the scenery will be spaced. It should then be



THE BOSTON TEA PARTY—SETTING FROM COSMOPOLITAN'S "JANICE MEREDITH"

colored and all details of properties placed thereon in miniature. It should leave nothing to the imagination and should demonstrate the practicability of the setting so that the scenery can be built and painted once and be correct without alterations, which are not only expensive but invariably mar the beauty of the set. Now is the time for every one who has a voice in the matter to have their say because after the miniature has been oked there should not be any changes made. It is not going to too much trouble to put lighting effects in the miniature as you may then discover that certain pieces of scenery cannot be properly lit as planned. A very important thing to do now is to test your lines of vision either from the model auditorium, or from the distance that you know the various sets in the house are. View the stage noting whether the scenery is completely masked or whether you can see the rear wall through a gap. This should be done not only from the orchestra but from the gallery, if you have one. This will very likely also bring out the fact that certain parts of the setting, which it is important to be seen, can only be seen from certain parts of the house and is absolutely invisible from others. Here again it is necessary to go over the play to determine whether the action can be car-

ried out in this setting as planned. If the lines of the play call for particular colors of costume for actors determine whether your colors for the scenery harmonize properly if you wish harmony, or contrast sufficiently if you wish contrast. If there are any platforms necessary on which actors are to walk, or stand, make a note of how many stand on any platform at one time so that the platforms can be built of sufficient strength for the duty required of them. If someone's head is to appear at a second-story window it may not be necessary to build a platform inside of the house as a ladder may be sufficient. However, if three people are to be seen simultaneously you will, of course, want to build a substantial platform. It is not essential that the designer of the sketch and the model be the painter of the scenery, in fact in professional work it seldom happens that it is the same. Your miniature model should be so complete and so accurate that any scene painter could make the proper setting from it. Of course, it is usual for the miniature to be accompanied by the original sketch, or the photograph or print from which the model is made. The model should now be turned over to the carpenter for building the scenery.

DRAWN
ESPECIALLY
FOR THIS
MAGAZINE

BY
EUGENE
ZIMMERMAN,
CARTOONIST



Zim's "Phoolosophy of Art"

By EUGENE ZIMMERMAN

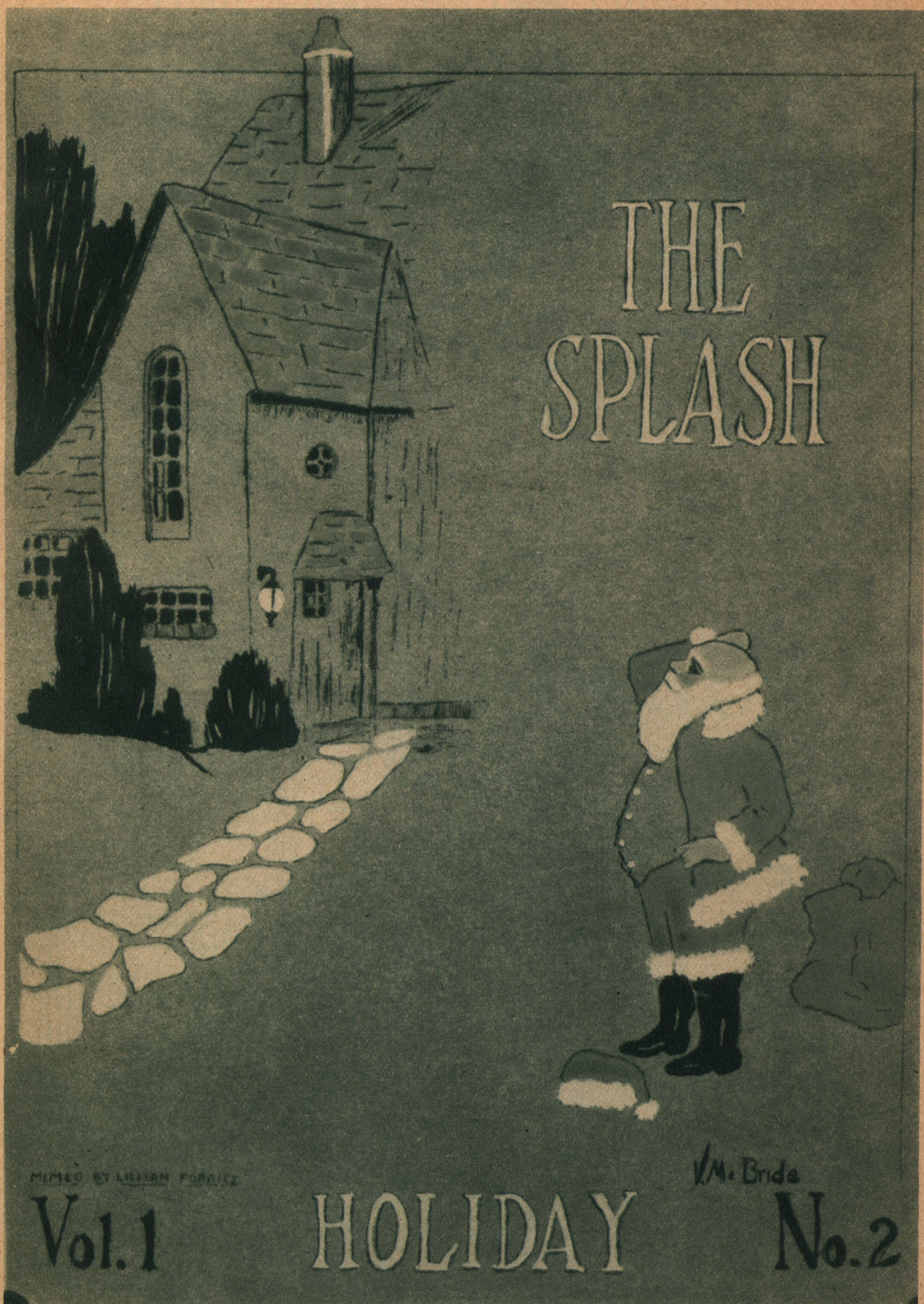
My boy! A word in confidence. A heart-to-heart, or man-to-man chat, just as a Mason would exchange secrets with an Odd Fellow or as an old hen would cluck to her brood of wayward ducklings. Thus do I seek to advise you on matters pertaining to art and its preservation.

For you may some day be obliged to help your mother, your wife or your boarding house madam at housecleaning and being an artist, questions of artistic import, the preservation of paintings and art treasures of the establishment, may fall to your lot. It is then your chance to display your superior knowledge on such questions. Remember this, there are many oils and varnishes and preparations made purposely for the restoration of paintings to bring them out of a state of lingering lethargy to a state of bristling vivacity, and for the same purpose I have noticed there are many homemade remedies extant. I have made exhaustive inquiries at the homes of my neighbors whose

walls are adorned with home grown art rarities and I am informed that plain kerosene oil will remove almost anything but the canvas and that mutton tallow will give the paintings a waxlike finish, such as your grandpa used to wear upon his Sabbath boots.

Salad or mayonnaise dressing and cedar floor oils have been used with marvelous effect. These of course are all household remedies and give the painting thus treated a short cut to antiquity. After three or four seasons you may safely add the name of Titian, Rubens or Rembrandt and await the coming of the connoisseur.

Be ye not like the realist who insisted on painting teeth with a toothbrush, hair with a hair brush, shoes with a shoe brush, nails with a nail brush, clothes with a clothes brush, hats with a hat brush, etc., and finally Bridget cleaned up the entire mess with a scrubbing brush.





SUNSET

Sentinels
Eucalyptii
Towering upright.
Sailing clouds in a
placid sky
Form a background.
An oak on crest of hill
Beckons with outstretched
Arms across the valley.
Tranquillity abides
While the mists gather
In the twilight;
Rest, exalted moment.

LINE DRAWING BY A STUDENT OF SANTA MARIA UNION HIGH SCHOOL

High School Art That Functions

By STANLEY G. BRENEISER, Artist, Teacher, Lecturer and Author

It has been the experience of many art editors of newspapers and magazines as well as art managers of commercial art houses that the average student who is struggling along toward the goal of becoming a successful painter or commercial artist and designer, that their viewpoint has been gained only through the rather limited ideas acquired in a high school art department.

The trouble lies somewhat in the student, of course, whose ambition is so little that he remains satisfied to accept only what he is fed and is too mentally inert to read alive and sparkling art magazines (and others) and to study pictures and illustrations constantly.

However, there is something to be said about the high school courses and art teachers. They also often become narrow and limited. One reason for this is that art in the high school doesn't function as it should. Stereotyped courses are offered and a few interested students take them and have technical problems only. The enthusiasm of the youthful mind is not stimulated and so interest lags. Then only those keep on with the course and with art who progress in spite of drawbacks.

The ultra conservative may suggest that specializing or doing other than the usual old fashioned problems of drawing a flower, copying a picture and drawing from geometrical solids, is foolish and weak. The only weakness is shown in the evident shortsightedness and lack of understanding in the psychology of youthful minds.

In the Santa Maria Union High School and Junior College in California there is an art department that functions. Fundamen-



REPRODUCED FROM ONE OF THE MIMEOGRAPHED PAPERS ISSUED BY THE SANTA MARIA UNION HIGH SCHOOL

tals are taught through problems that are practical and related closely to the type of work that the student will have in actual practice in the art world later on.

One of the classes in this high school's art department is called the commercial art and illustration class. In this section the students put out a monthly magazine of art called the "Splash" which is entirely made up by hand. Just four copies are made of each issue. These are put into the school library and rented out at five cents a period to students during their study or free periods.

The magazine contains from twenty to forty pages of stories (written mostly by the students themselves), illustrated by

original drawings in pen and ink, wash, or blue prints made from negative drawings on transparent paper; cartoons, reproduced by the aid of the mimeoscope and mimeograph; art history and current art news department, illustrated also, these in color drawings or in water colors; a California department illustrated by decorative landscapes in tempera; editorial, in which some serious subject is discussed and a school news section, often humorously pictured. The cover design, and papers, title, and dedication page offer interesting and practical problems each month. The magazine is constructed and run with business manager, editorial staff, etc., as nearly as possible to a regular monthly. (One of the animal drawings from "Splash" is reproduced, in much smaller size, directly from the mimeographed sketch, in connection with this article.)

In the same school each week is issued a school newspaper called "The Breeze" and it has a regular art staff composed of students who are specializing in the study of sketching from life and cartooning. A front page cartoon and other illustrations are features in every issue of this paper.

Students who do exceptionally good art work in these classes are given another unusual opportunity. The instructor who is head of the department is also a commercial artist and writer on art topics and commercial advertising and he gives his best students the chance of making illustrations for actual reproduction for articles that he writes for magazines and newspapers.

This has proven successful and has stimulated the students to greater effort. It has also proven the value of art teachers being practical as well as theoretical.

These special art courses are not just fads and frills worked out to produce showy or flashy "modernistic art." Each illustration or design problem must contain all the efforts and ideas in drawing from objects, or still life, perspective and foreshortening, color, proportion, principles of design, development of technique as well as additional study in print methods, color and engraving processes and extra reading and research study in all the arts and crafts.

Let the advertiser know where you read his announcement.

Page Thirty-eight



REDUCED FROM MIMEOGRAPHED PAGE IN "SPASH"
—DRAWN BY A PUPIL IN SANTA MARIA UNION
HIGH SCHOOL

FRENCH GIRL ARTIST WINS HIGH HONORS

Mlle. Jeanne Thil is now considered the greatest of French women artists not only by the critics but by the Government, which has not hesitated to show appreciation of her work on several occasions. She was recently awarded a gold medal at the Spring Salon, Paris.

Mlle. Thil originally was a student of the Paris School of Decorative Art, where she won the Grand Prix. From there she entered the Ecole des Beaux Arts and studied under Humbert and Fouqueray.

"The artist must draw from the overfullness of life, and not from the overfullness of abstract generalities; for in art it is not thinking, as is the case in philosophy, but the actual external forms and figures of things that furnish the material of productive activity. This is the element, accordingly, in which the artist must find himself and be at home; he must have seen much, heard much, and treasured up much in his memory."—
HEGEL.



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MY CROSS

I cannot find the Road of Pain
That happy saints have trod.
The way seems barred to that domain
Of fellowship with God.

No sooner do I lift a load
To bear for Christ than He
Departs the throng that lines the road
To carry it for me.

My heart grows sad when others gain
The heights of Calvary's hill,
And I must walk the sunlit plain
Of joy to do God's will.

Oh! Christ, my Simon of Cyrene!
Who suffers me no loss,
Thy holy will be done if e'en
In this I find my cross.

—Rev. J. B. Kelly,

Chaplain of the Catholic Writers' Guild.

Art never has been an unkind master; not
if we are sanely devoted and thoroughly sincere.



The Human Figure

By JOHN H. VANDERPOEL

This book is illustrated with 54 full-page plates, variously reproduced in half-tone, metrograph and tint—all of them masterly drawings of the greatest value to the student. In addition to these it contains 330 marginal sketches, none of which has ever before been published, showing parts of the body in various positions and actions. Altogether it is the most complete illustrated work on the subject now extant, and more than any other book serves the purpose of a model.

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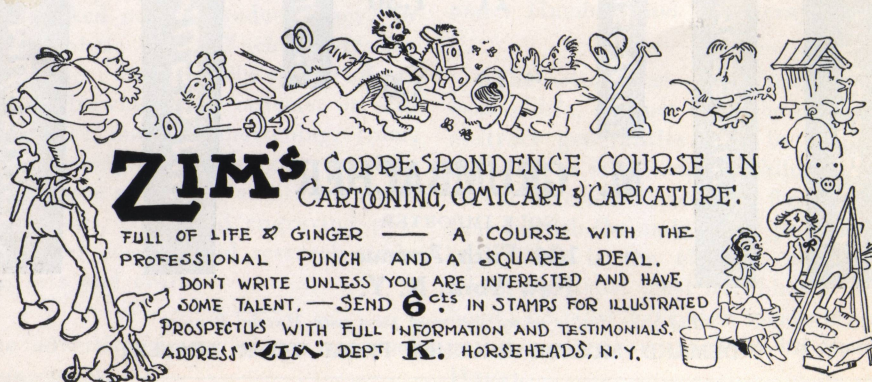
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With the Dealer and Manufacturer

Of Interest to Importer, Wholesaler, Jobber and Retailer

Although located in the second largest city of the second largest State in the Union, B. K. Elliott Company boasts of one of the largest art supply and "china-painting" stores in the East. They are located in the "Smoky City," in the steel district.

* * *

Not a few dealers are stocking the New Art Library books, published by J. B. Lipincott Co. Not the least of these is "The Art Spirit," written by Robert Henri, an instructor in a New York art school.

It is listed as "the concept and technique of picture making, the study of art generally, and appreciation," and is compiled by Margery Ryerson. No one questions Mr. Henri's ability—he is listed as one of "America's best," and any gems of inspiration and instruction endorsed by or written by him would carry with it a weight of influence and interest. "Don't make your picture like a picture," he writes, "make it like nature. The result will be a picture just the same, but it will be a *new* picture."

* * *

An art supply department is planned for the New School of Design which begins its New York sessions September first; though, as usual, many of the students will seek materials in the nearby supply houses and stationery stores. The school, which is under the direction of Douglas John Connah, is a "sister ship" of the well-known Boston school of that name. President Connah has issued separate folders and catalogs for each of the courses.

* * *

Despite the recent hot weather all through the United States there has not been a proportionate "let-down" in the buying of artists' supplies. Two dealers have voluntarily reported a record breaking summer as far as gross receipts went. Right here, this magazine wishes to apologize to those advertisers whose announcements were left out of the September issue because of lack of space and lateness of arrival at our offices. Three and a third pages were omitted. Remember, final forms for the Book Number (November issue) close October 1st. October is the Industrial Arts number.



ONE OF THE PHILADELPHIA DISPLAY ROOMS OF THE FLORENTINE ART PLASTER CO.

For an up-to-date art supply store in the state of New Jersey, the Bamberger store in Newark "takes the cake." It is not as close to the Metropolitan district as the Fifth Avenue store of B. Altman's, but ranks high as a materials department of an Eastern department store.

* * *

The growing popularity of the Conte' line of pencils, crayons, and charcoal pencils cannot be denied. James P. Montllor, American agent, is giving some of the other pencil companies "a run for their money." However, the world is big enough for all standard, nationally-advertised quality products to make a living.

* * *

At a sale of early Chinese porcelain just recently held in London, two bottles of the Ming period were sold for the fabulous sum of \$32,000. The bottles are turquoise blue and richly crackled.

* * *

There are over seven hundred schools in the United States and Canada teaching the various phases of art. A few of these are correspondence institutions.

* * *

Henry Fera, General Manager of A. W. Faber, Inc., Newark, sailed to visit the factories in Bavaria. Mr. Fera expects to return in September.

* * *

Individuals may perish, but truth is eternal.—*Joseph Gerrald.*

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The bas-relief is being designed by and executed under the direction of Gutzon Borglum, a New York sculptor who recently testified in behalf of Gaston Means, convicted in a Federal Court of defrauding the government in whiskey withdrawals.

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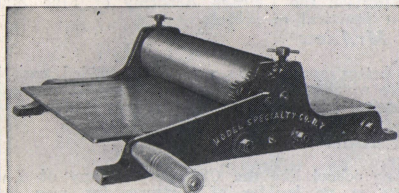
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Teacher.

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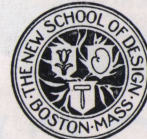
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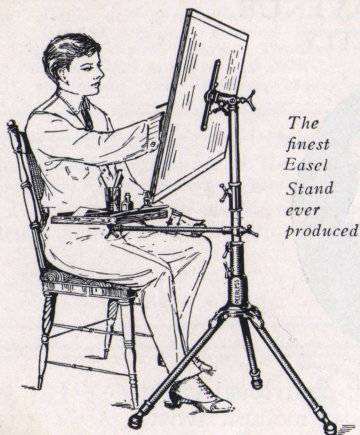
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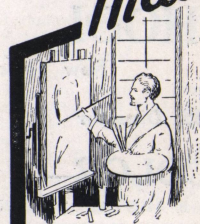
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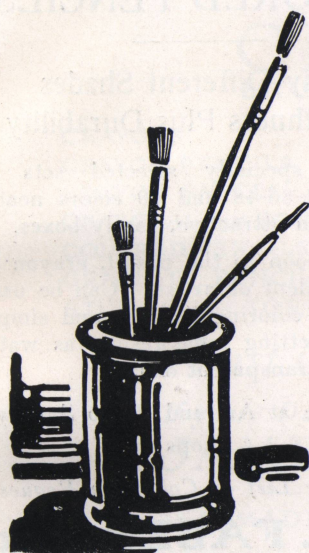
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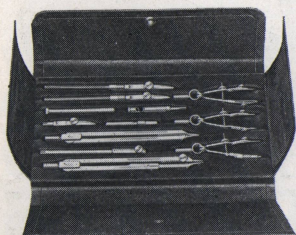
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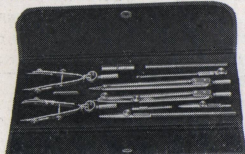
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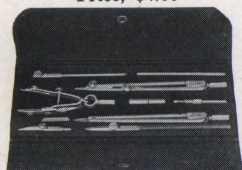
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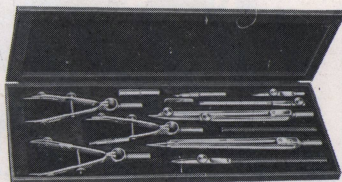
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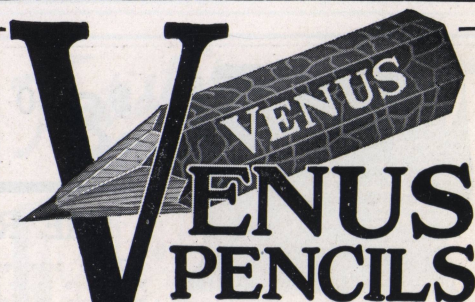
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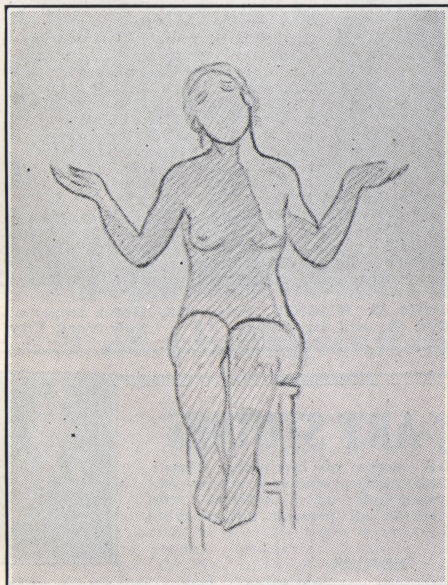


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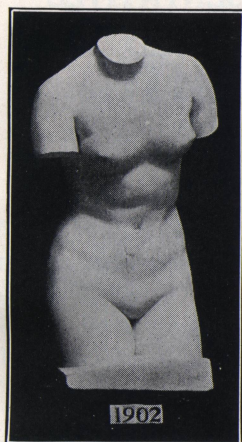
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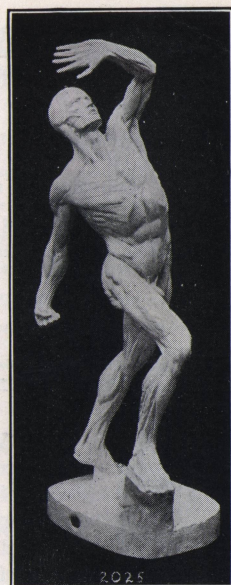
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